

By the end of studying Act 1 Scene 2 I need to know:

**Plot:** A wounded sergeant reports to King Duncan that Macbeth and Banquo have proven noble and brave in battle against Norway. Ross arrives, bringing news that Norway has been defeated and the Thane of Cawdor, who has betrayed the king, has been apprehended. Duncan decides to reward Macbeth the title for his bravery.

**Ideas:** Macbeth is brave.

<b>Vocabulary</b>	<p>Broil Rebel Quarrel Brandished Minion Assault Gashes Dismal Conflict</p>
<b>Context (To inform interpretation)</b>	<p><b>Expectations around masculinity-</b> Society's expectations around masculinity- those who are proven to be brave and noble are rewarded (for instance Macbeth).</p> <p><b>Chain of Being/ Divine Right of Kings-</b> Considering the belief in the importance of the king in relation to God, King Duncan's opinion of Macbeth would establish him as noble and worthy right at the start- thereby emphasising the tragedy of his downfall. It's significant that we hear of Duncan's opinion of Macbeth before we see him.</p>
<b>Themes</b>	<p><b>Power=</b> Power is linked to masculinity here- those who appear to be brave and masculine are shown to have physical power but are also rewarded with status/ titles.</p> <p><b>Masculinity=</b> Throughout the scene, Macbeth and Banquo's masculinity is evident, this is viewed as something that is worthy of praise.</p>
<b>Deeper understanding</b>	<p><b>The Captain-</b> The injured Captain serves to highlight the bravery and masculinity of Macbeth. At the start of the scene, Malcolm tells Duncan how the Captain 'fought <b>'gainst [his] captivity'</b>- which reveals that the Norwegians almost captured Malcolm (the king's son) but the Captain saved him. This constructs the idea that the Captain himself would be the epitome of masculinity. However, the Captain's praise of Macbeth further highlights how Macbeth his superior as a fighter to the Captain, who saved Malcolm. This further bolsters the audience's opinion of Macbeth.</p> <p><b>Masculinity is rewarded-</b> Duncan rewards Macbeth for his display of masculinity, reflecting the attitudes and expectations embedded within the society (both in 11<sup>th</sup> Century Scotland and Jacobean England). Duncan even sees masculinity as a sign of integrity, telling the Captain his <b>'wounds smack of honour'</b>, he also request that the Sergeant <b>'bloody man... can report, as seemeth by his plight, of the revolt'</b>.</p> <p><b>Macbeth and Banquo's seeming enjoyment in fighting-</b> The Sergeant relates how Macbeth and Banquo fought so hard and so well that it was as if they were intending to <b>'bathe in reeking wounds'</b>- suggesting that it was as if they were bathing in the blood of the enemy. This is further reinforced when the Sergeant suggests they were trying to <b>'memorise another Golgotha'</b>. Golgotha is where Christ was crucified- a moment that is etched into the consciousness of the Christian faith- as such, the Sergeant is suggesting that Macbeth and Banquo were fighting that hard and well that it was as if they were trying to create such an event that would always be remembered. The fact that the Sergeant, and other soldiers, see this as a symbolic of bravery and masculinity further reinforces the idea that this attitude was indoctrinated within society (certainly 11<sup>th</sup> Century Scotland).</p>
<b>Quotes and references</b>	<p><b>'carved out a passage till be faced the slave'</b>- The Sergeant describes how Macbeth killed many Norwegian soldiers to get to Macdonawld- a Thane who has betrayed Scotland. This establishes the bravery and skill of Macbeth. The imagery 'carved' alludes to artwork and craftsmanship, somewhat implying that he is a master of fighting.</p> <p><b>'As cannons overcharged with double cracks'</b>- The sergeant describes how Macbeth and Banquo responded to the fresh assault from Sweno's army. This reinforces how adversity made them even more determined- further cementing their bravery</p>

**Reading:**

**King Duncan-** King of Scotland

**Sweno-** King of Norway

**Malcolm-** Duncan's son

**Captain-** an injured soldier who saved Malcolm from being captured.

**Ross-** the Thane of Ross.

**Lennox-** the Thane of The Lennox.

**Macdonwald-** The leader of the rebel forces who supported Norway against Duncan.

**Cawdor-** The Thane of Cawdor; he has betrayed the king and supported Norway.

**Links across the text:**

- The old Thane of Cawdor betrays Duncan, as does Macbeth after he becomes the new Thane of Cawdor.
- This is the point in the play where Macbeth is the most masculine. By the end of the play, he is barely able to kill Young Siward who 'had his hurts' [managed to strike Macbeth] before he was killed.

	<p><b>'Bellona's Bridegroom'</b> - Bellona was the Roman goddess of war. Lennox calls Macbeth 'Bellona's bridegroom', which suggest Macbeth is the <i>God of War</i>.</p> <p><b>'what he hath lost, noble Macbeth hath won'</b> - Duncan awards Macbeth the title of Thane of Cawdor. The adjective 'noble' reinforces the positive opinion the king (significantly the most important person on Earth) has of him.</p>
<b>Terminology</b>	<p><b>Metaphor-</b></p> <p><b>Simile-</b>'as cannons charged with double cracks'</p> <p><b>Foreshadowing-</b> The Thane of Cawdor's betrayal of Duncan foreshadows Macbeth's eventual portrayal.</p>